# *New* Victor Records

January 4th 1924

SCHIPA IN "BARBER OF SEVILLE"

## RED SEAL RECORDS

**965**
10-in. list price $1.50

**Barbiere di Siviglia—Ecco ridente in cielo** (Rossini) *In Italian*
(Barber of Seville—Dawn with Her Rosy Mantle) Tito Schipa

**Barbiere di Siviglia—Se il mio nome** *In Italian*
(Barber of Seville—If My Name You Would Know) Tito Schipa

These are two of the very well-known tenor numbers from "The Barber." The first is the "mattinata," or morning song, the second the love-declaration of Count Almaviva for his Rosina, self-accompanied on the guitar. These numbers are so melodious and they are sung so smoothly and perfectly it is hard to realize they are display arias.

## Kreisler

**966** 10-in. list price $1.50
**Cherry Ripe** (Cyril Scott) — Fritz Kreisler
**Entr'acte** (Kramer) — Fritz Kreisler

An interesting record; an English composer's setting, to modern harmony, of the old English street-song on Robert Herrick's poem in the "Hesperides;" and a delicately fantastic bit of melody from an American hand. The first is played with mellow graciousness; the second lightly and with spirit. Ornament appears, but is not overdone.

## INSTRUMENTAL RECORD

**19166** 10-in. list price 75c.
**Moorish March** (from "Boabdil") (Moszkowski) — The Goldman Band
**Torchlight Dance** (from "Feramors") (Rubinstein) — The Goldman Band

Two band numbers in sumptuous, semi-barbaric style. For the carnival, the ballet, or, (the first one anyhow,) the lodge patrol. The march has genuine old Hispano-Moresque melodies thundered out by heavy brass; the dance is a ballet-fantasy, flickering and smooth by turns and always exotic. Both are revelations of concert-band playing.

The Goldman Concert Band

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# DANCE RECORDS

**19209**
10-in. list price 75c.

**Roamin' to Wyomin'—Fox Trot**
Paul Whiteman and His Orchestra

**That's My Baby—Fox Trot**
Waring's Pennsylvanians

Paul Whiteman

This year's beginners—and last year's veterans—alike will enjoy these two fox trots. "Roamin' to Wyomin'" has the burnished perfection of the Whiteman recordings. "That's My Baby" is merry in style and has plenty of color. These will suit every variety of that world-institution, the Pan-American fox trot. And you never realize, until you get among fox-trotters from some other part of the world, what an institution the fox trot can be.

**19177**
10-in. list price 75c.

**Irish Melodies—Medley Waltz** — The Troubadours

**Songs of Yesterday—Medley Fox Trot No. 1** — The Manhattan Merrymakers

These remarkably fine records are made up of well-known tunes; the Waltz from "My Wild Irish Rose"—"Molly O" and "Mamie Reilly;" and the fox trot from "On San Francisco Bay"—"She Was Bred in Old Kentucky"—"In Dear Old Georgia," and "My Old New Hampshire Home." This yields a brilliant number. And, like all records with familiar tunes, it "makes dancing easy." Ask any practical dancer.

**19207**
10-in. list price 75c.

**There Are Some Things You Never Forget—Fox Trot** — International Novelty Orchestra

**Your Lips—Waltz** — International Novelty Orchestra

Here is a dance record from the musical comedy "One Kiss," which is orchestrally so good in detail it will pay you just to listen to it even if you don't care to dance. Notice the string-theme in the fox trot, first with the skilful use of weak beats, and later, with sax embellishments. Then the waltz, with its beautiful phrasings! The manner in which instrumental groups reply to one another in this is worthy of the symphony. Generally speaking, while comedy makes a fox trot it spoils a waltz. But you won't miss it in this record.

**19210**
10-in. list price 75c.

**Not Here and Not There—Fox Trot** — Joe Raymond and His Orchestra

**Down on the Farm—Fox Trot** — The Manhattan Merrymakers

It seems a pity to say, just, that a fox trot has "fine cornet and sax effects, smooth melodies," "etc. etc. etc." It doesn't tell you much about this first number. The second one has a vocal refrain, animal-sounds, a barn-dance with quadrille-calls,—all in a single dance. It is notable how the "old-fashioned" feeling has been preserved, without sacrificing the fox trot tempo and rhythm.

# VOCAL RECORDS

**45373** 10-in. list price $1.00
**Colleen Aroon** — Richard Crooks
**Irish Love Song** — Richard Crooks

Richard Crooks

First Victor record by this fine young tenor, a New Jerseyman by birth, and hence, doubly, a Victor compatriot. He gives two Irish songs in demi-popular lyric style, with a voice of such beauty and a manner of such surety and distinction we think he will surprise you. Both are melodious and both rise high into the tenor register. The accompaniments are full, generous, and laden with orchestral color which throws the voice into exquisite clear relief.

Duncan Sisters

**19206** 10-in. list price 75c.
**Rememb'ring** — The Duncan Sisters
**I Never Had a Mammy** — The Duncan Sisters

Yes, the dark lady in the awning-cloth jacquette and the burlap jupon is the blonde Rosetta Duncan, now playing Topsy on the Pacific Coast to Vivian's Eva, in "Topsy and Eva," for which the sisters have written songs which include the present two. Of course the show will come East. Meanwhile, here's a Victor record, by way of antepasto or appetizer. The songs are a bit different from the first Duncan records, tending largely to the sentimental, with simple and plaintive harmony. These artists understand child-life and character.

**19208** 10-in. list price 75c.
**Nearer and Dearer** — Helen Clark-Lewis James
**Why Should I Give My Love to You?** — Lewis James

The oldest songs in the world—and the newest,—are love-songs. "Nearer and Dearer," for soprano and tenor, alternates waltz and fox-trot rhythms. Its companion is one of the finest records Lewis James ever has made.


# E. F. Droop & Sons Co.

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